



From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Anaglypta

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ANAGLYPTA

For Ball and Reception Rooms
Halls and Staircases
For Drawing Rooms and Boudoirs
Dining Rooms and Morning Rooms

Suitable for all kinds of Public Buildings
Designs in many Styles
including

Classic Gothic French and
OLD and MODERN ENGLISH
For Ceilings for Walls - Fillings Friezes
and Dadoes - and for Panels

ALL DESIGNS REGISTERED
Sole Manufacturers

ANAGLYPTA BRANCH

THE WALLPAPER MANUFACTURERS LTD
London Warehouse 92-93 Gt Russell St WC
Works DARWEN ENGLAND

1900

PARIS EXHIBITION, 1900.

AWARDED

GOLD MEDAL, CLASS 66.

GOLD MEDAL, CLASS 68.

ANAGLYPTA.

ANAGLYPTA, une DÉCORATION en RELIEF, brevetée dans tous les principaux pays, est fabriquée DIRECTEMENT de la PÂTE PLASTIQUE de la FIBRE DE COTON, d'une façon tout à fait DIFFÉRENTE de tous les autres produits similaires.

ANAGLYPTA a été produit en premier lieu en 1888, et dès lors ce produit a été apprécié hautement et employé largement, étant utile pour toutes les adaptations décoratives.

Pour indiquer quelque peu la NATURE DE LA FABRICATION, il suffira à mentionner que la pâte coule dans la machine d'un côté, à peu près de l'épaisseur de crème ordinaire et en traversant une distance d'environ 9 mètres dans un espace de temps variant de 30 à 60 secondes, selon le genre du dessin à produire, elle sort TRANSFORMÉE en le PRODUIT BRUT ET ÉCRU tel qu'il est VENDU NON DÉCORÉ.

De cette description on se rend compte que l'ANAGLYPTA est entièrement DIFFÉRENT du PAPIER REPOUSSÉ, et est forcément SUPÉRIEUR, parce que le produit n'existe jamais dans la FORME DE PAPIER ORDINAIRE et les FIBRES sont mises DIRECTEMENT à LA FORME VOULUE du RELIEF PENDANT LES TRANSFORMATIONS MÊMES DE LA PÂTE, avant que la matière prenne la forme de papier. Il s'ensuit que l'article une fois collé au mur, N'A AUCUNE TENDANCE à SE RÉTRÉCIR ou à SE TIRER en perdant ainsi le relief, comme cela arrive avec les papiers repoussés par la tension des fibres, le REPUOSSAGE ayant été fait APRÈS LA FABRICATION DU PAPIER ORDINAIRE. Le RELIEF de l'ANAGLYPTA reste toujours INVARIABLE et FERME, même dans les plus minces qualités.

Cette PARTICULARITÉ permet à produire l'Anaglypta en dessin, d'un RELIEF EXCEPTIONNELLEMENT HARDI, ayant toutes les apparences du meilleur ouvrage de Stuc, avec l'avantage additionnel d'être très léger, et par conséquent facile à fixer aux plafonds de plâtre existants.

Des spécimens de ce produit peuvent être vus dans l'EXPOSITION No. 1277, CLASSE 68, GROUPE 12, où l'on trouve de nombreuses adaptations d'Anaglypta pour des THÉÂTRES, CAFÉS, ESCALIERS, SALLES-À-MANGER, SALONS, BOUDOIRS, SALLES DE BILLIARD, etc. Le PLAFOND de l'EXPOSITION No. 1003, CLASSE No. 57, GROUPE No. 10, est aussi FORT REMARQUABLE.

AU-DESSUS du GRAND ESCALIER du PAVILLON ROYAL ANGLAIS se trouve aussi un TRÈS BEAU SPÉCIMEN d'un PLAFOND-PENDANT, STYLE ELISABETH, fait en Anaglypta.

ANAGLYPTA.

ANAGLYPTA, eine RELIEF-DEKORATION, in allen Ländern patentirt, ist DIRECT aus dem PLASTISCHEN BREI (PÂTE) von BAUMWOLLE-FIBER hergestellt und wird in einer GANZ VERSCHIEDENEN WEISE von irgend welchen andern Produkten ähnlichen Charakter's fabrizirt.

ANAGLYPTA wurde zuerst in 1888 produziert, und hat seither sehr grosse Anwendung und Bewunderung gefunden, da der Artikel für alle dekorativen Zwecke nützlich ist.

Um einigermassen die NATUR DER FABRIKATION zu erklären, mag es genügen, anzugeben, dass der Brei (Pâte), ungefähr von der Dichtigkeit gewöhnlicher Sahne, an einem Ende der Maschine hineinliessend und über eine Distanz von ungefähr 30 Fuss gehend, in einem Zeitraum von c^t 30 bis 60 Sekunden, je nach dem herzustellenden Muster, in das UNBEMALTE PRODUKT VERWANDELT wird, wie dasselbe als ROHWAARE VERKAUFT wird.

Aus dieser Beschreibung kann man ersehen, dass ANAGLYPTA von GEPRESSTEN TAPETEN ganz verschieden und nothwendigerweise denselben VORZUZIEHEN ist, weil das Material NIE in der FORM von GEWÖHNLICHEM PAPIER existirt und die FIBERN DIRECT in die GEWÜNSCHTE FORM DES MUSTERS gebracht werden, so dass in der Folge KEIN EINSCHRUMPFEN oder ZUSAMMENZIEHEN des RELIEF-MUSTERS stattfindet, wenn das Material aufgeleimt ist, so wie es bei gepressten Tapeten durch die AUSDEHNUNG DER FIBERN vorkommt.

Diese CHARAKTERISTIK ermöglicht es ANAGLYPTA in Mustern von AUSNAHMSWEISE HOHEN RELIEFS zu produziren, die den vollsten Anschein der besten Stuckatur-Arbeit haben, nebenbei mit dem Vorzug sehr geringen Gewichtes und desshalb auch leichter Befestigung auf bestehenden Gips-Decken.

Spezimina dieses Materials sind in EXPOSITION No. 1277, KLASSE 68, GRUPPE 12, zu sehen, wo manche Anwendungen von Anaglypta für VORHALLEN, TREPPENHÄUSER, SALONS, BOUDOIRS, SPEISESÄLE, BILLARDZIMMER, etc., gezeigt werden. Die Decke von EXPOSITION No. 1003, KLASSE No. 57, GRUPPE No. 10, ist auch AUSSERST SEHENSWEERT.

Ueber dem TREPPENHAUSE des KÖNIGL. BRITISCHEN PAVILLON's befindet sich auch ein SEHR HÜBSCHES SPEZIMEN einer PENDANT-DECKE, STYL ELISABETH, aus Anaglypta hergestellt.

ANAGLYPTA.

ANAGLYPTA, a DECORATION IN RELIEF, patented in all the principal countries, is made direct from the PLASTIC PULP of COTTON FIBRE, and is manufactured in a manner quite distinct from any other fabric of a like character.

It was first produced in 1888, and has since been very largely used and appreciated, as it is useful for all decorative purposes.

To indicate something of the NATURE OF THE MANUFACTURE, it may suffice to say that the pulp flows in at one end of the machine, about the consistency of ordinary cream, and in traversing a distance of about thirty feet in a time varying from about thirty to sixty seconds, according to pattern, is converted into the UNPAINTED FABRIC as sold.

From this description it will be seen that ANAGLYPTA DIFFERS ENTIRELY FROM EMBOSSED PAPERS, and is necessarily superior, inasmuch as the fabric is never in the form of a plain paper, and the fibres are set to the desired form; consequently there is no shrinking or pulling of the relief pattern when the fibre is pasted for fixing, such as takes place through the straining of the fibres in embossing a paper.

This CHARACTERISTIC enables ANAGLYPTA to be made into PATTERNS OF EXCEPTIONALLY BOLD RELIEF, having all the appearance of best plaster work, with the additional advantage of being very light and therefore easily fixed to existing plaster ceiling.

Examples of this material may be seen in Exhibit No. 1277, Class 68, Group 12, where are shown some suggestions for its application for HALLS, STAIRCASES, LIBRARIES, DINING-ROOMS, DRAWING-ROOMS, BOUDOIRS, BILLIARD-ROOMS, &c., &c. See also CEILING of Exhibit No. 1003, Class 57, Group 10.

Over the STAIRCASE in the BRITISH ROYAL PAVILION, is shown A VERY BEAUTIFUL EXAMPLE of an ELIZABETHAN PENDANT CEILING produced in ANAGLYPTA.

DADO.

Panel, 39 in. by 25 in.

No. 297.

A. JONQUET.



Panel, 36 in. by 21 in.

No. 369.

GEO. C. HAIRÉ.

DADO

Panel, 40 in. by 28 in.

No. 399.

O. P. MÖLLER.



No. 101

J. J. W.

G. C. H. L.

DADO.

36 in. by 21 in.

No. 416.

S. J. AUMONIER.

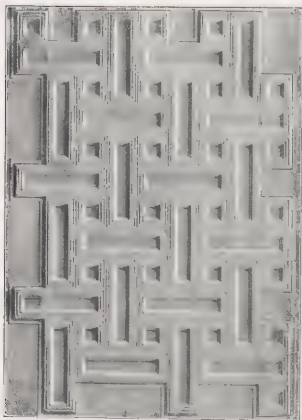


No. 40

41 in. by 21 1/2

G. C. Hunt.

DADO.



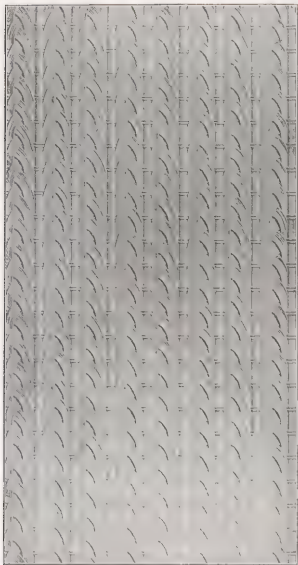
35 in. by 23 in.

N. 25 S.

Dk. Cherry Stained & D. 1/2 in.

DADO.

No 4. 30 in. high by 34 in. wide. S. MOUTRIE.



*1 10

No. 366.

OWEN W. DAVIS.



No. 253.

21 111.

T. W. TURNER.

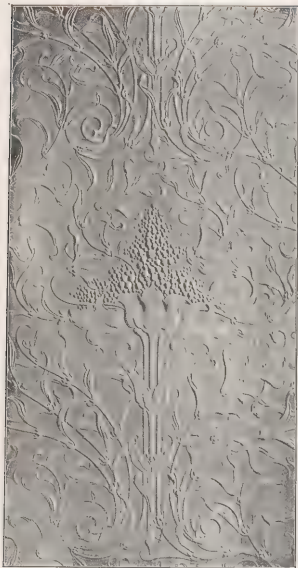
U



No. 411.

21 in.

O. P. MOLLER.



No. 451.

21 10.

G. C. HALL.



No. 406.

21 in. wide.

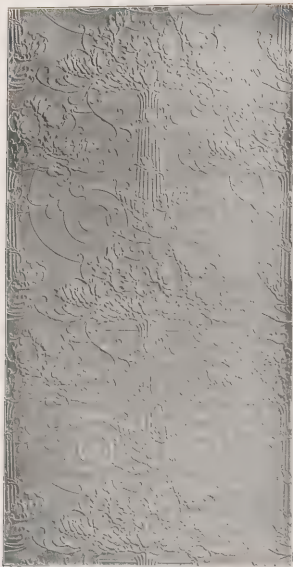
MONS. MARTIN.



No. 410.

21 in. wide.

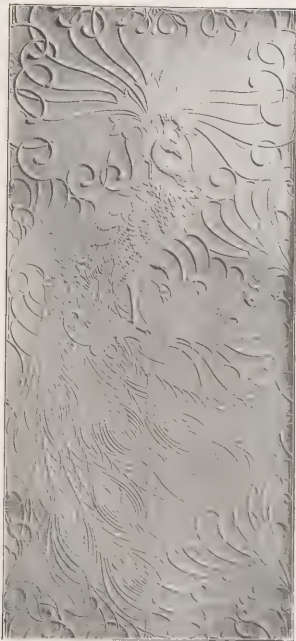
G. C. HAITE.



No. 451

21 in. wide.

G. C. HAITE.



No. 452

21 in. wide.

G. C. HAITE.



No 453

21 in. wide.

A. JONQUET.



No. 363.

21 in. wide.

G. C. HAITÉ.



No. 468

21 in wide

G. C. Harté



No. 243.

21 in. wide.

T W TURNER.

No. 351.

37 in. by 15½ in.

G. C. HAITE.



FRIEZE.



29½ in. by 21 in

No 357.

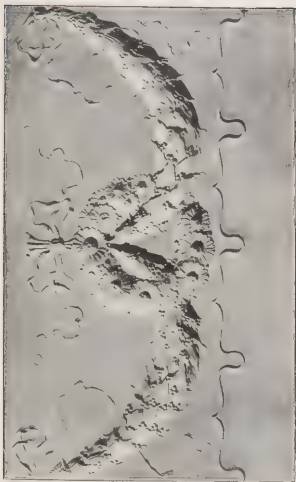
G. C. HAITE.

No. 383.

36 in by 22 in.

O. P. Moller.





No. 425.

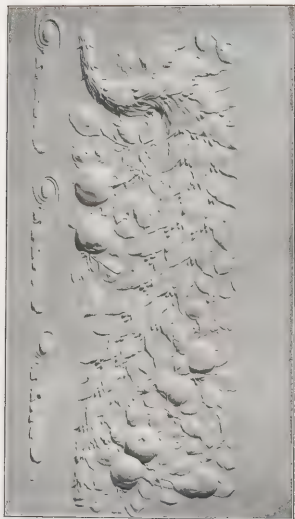
33½ in. by 20½ in.

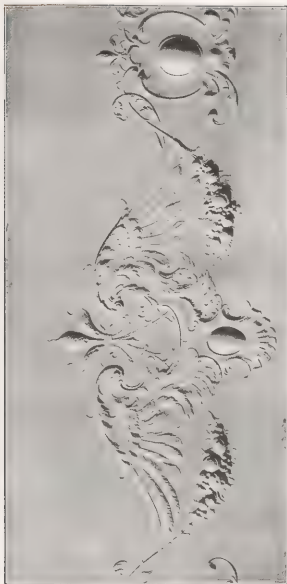
G. C. HALL.

No. 445

33½ in. by 21 in.

G. C. HARRÉ.





G. C. HALL.

4½ in. by 18 in.

No. 424.

No. 248.

37½ in. by 28½ in.

T. R. SPENCE.



FRIEZE.

37½ in. by 28½ in.

T. R. SPENCE.

No 249.

FRIEZE.

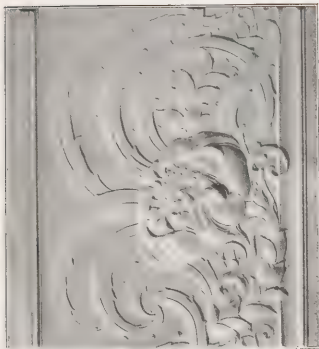


No. 382.

26 in. by 21½ in.

S. J. AUMONIER.

FRIEZE.



23 1/2 in. by 21 in.

G. C. HARRI.

No 348

FRIEZE.

No. 395

29½ in. by 15 in.

O. P. Møller.



FRIEZE



H. RENÉ RANGER.

30 in. by 17 in.

No. 53.

No. 411.

33½ in. by 19 in.

One of a set of four—giving 11 ft. 3 in.

JOHN W. DAVIS.





G. C. 11311

4. in. by 30 in.

No. 147.

No 386.

40 in. by 22 1/2 in.

G. C. HUNT.





G. C. HART

40 in. by 22½ in

No. 386A

No. 386a.

40 in. by 22½ in.

G. C. HUNT.





Showing Repeat of 386, 386A, 386B.

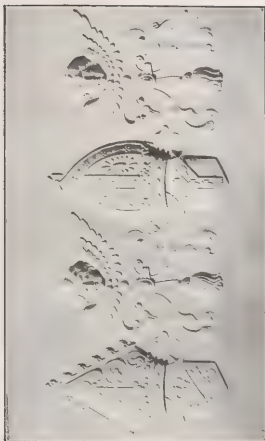
No. 444.

31½ in. by 13 in.

G. C. HART.



FRIEZE.

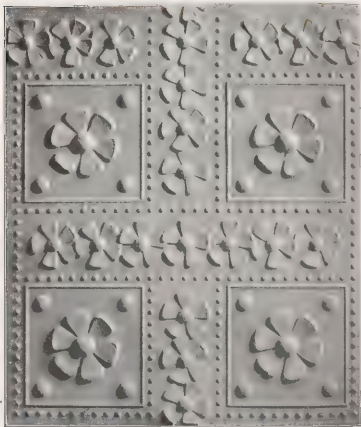


O. C. Hunt.

29½ in. by 17½ in.

No. 438

CEILING.



No. 448.

30 in. by 30 in.

G. C. HAITÉ.



Nº 35.

21 11

J. LAMÉ

1



No 77

No 77

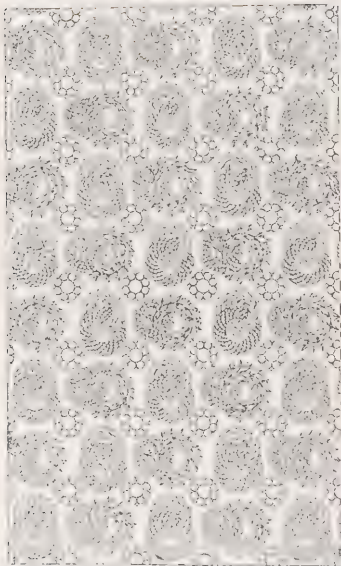
RENÉ RAINGER.



No. 258.

28 IN

J. LAMB.



No. 100

Sydney Living Museums

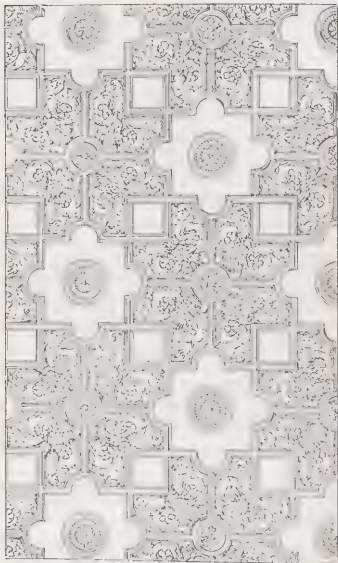
C. C. H. H.

CEILING.

29 in. by 29 in.

No. 442.

G. C. HARRÉ.



No. 379

Sketch Plan, $\frac{3}{4}$ in. scale.

OWEN W. DAVIS.



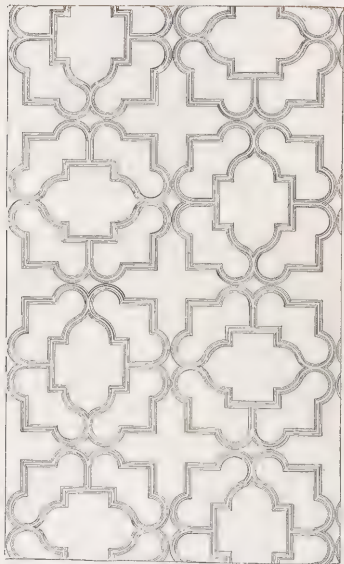
No. 379A.



No. 379.

35½ in. by 35½ in.

OWEN W. DAVIS.



No 377

Sketch plan, $\frac{1}{2}$ in scale.

RENE RAINGER.

CEILING.

35½ in. by 35½ in.

No. 377.

RENÉ RAINGER.

Sketch Plan, $\frac{1}{4}$ in. scale.

No. 46

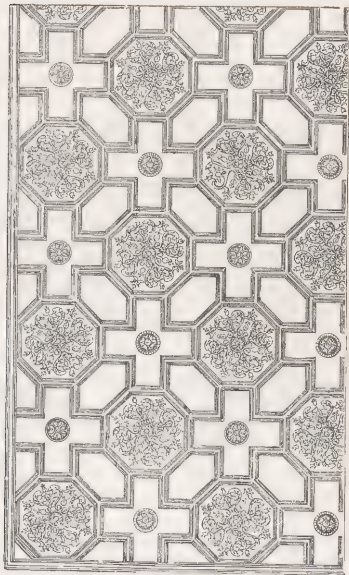
J. LAMB.

CEILING.

No. 426.

35 $\frac{3}{4}$ in. by 35 $\frac{3}{4}$ in.

J. LAMB.



No. 164

Sketch Plan, $\frac{1}{4}$ -in. scale.

H. RENÉ RAINGER.

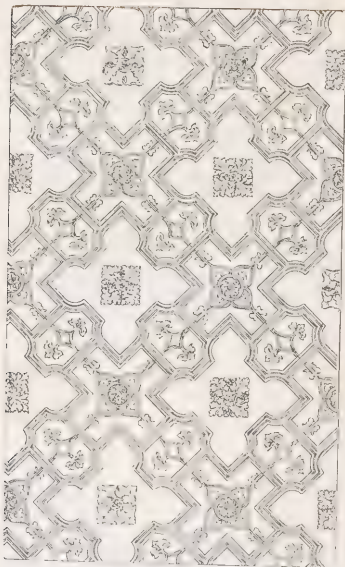
CEILING.



27 in. by 27 in.

No. 164.

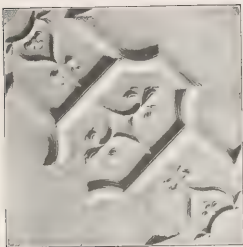
H. RENÉ RAINGER.



Sketch plan showing repeat, 1 m. scale

No. 332.

1. 1 m.



23½ in. by 23½ in.

No. 332.

J. LAMB.

Anaglypta



From the collections of Sydney Living Museums / Historic Houses Trust of NSW

From THE WALL PAPER MANUFACTURERS LTD.,

Anaglypta Branch,
DARWEN,

August 30th, 1900.

Dear Sirs,

We beg to call your attention to our Exhibit at the Paris Exhibition, and to invite your inspection of it should you visit the Exhibition. It is situated on the first floor in the British Annex of the Invalides, Allotment No. 1277, Group XII, as indicated by the X on Plan enclosed, which, for the sake of convenience, shows only a portion of the Exhibition.

We would also call your attention to the ceiling executed with Anaglypta, in plaster effect, for the British Royal Commissioner, above the staircase in the British Royal Pavilion in the "Street of Nations," and we would direct the attention of all interested in such work to this example of Anaglypta fixed in position. We must add that the light is rather bad, and so the ceiling does not get full justice done it as it would on a room ceiling, but the attendant will turn on the Electric Light if requested.

Enclosed we beg to hand you a Special Catalogue showing illustrations of most of the Patterns that go to form our exhibit and which, we trust, will be found of interest.

Yours truly,

PARIS EXHIBITION, 1900.

AWARDED

GOLD MEDAL, CLASS 66.

GOLD MEDAL, CLASS 68.

Enclosure

The Wall Paper Manufacturers Ltd.,

Anaglypta Branch.

From THE WALL PAPER MANUFACTURERS LTD.,

Anaglypta Branch,

DARWIN,

August 30th, 1900.

Dear Sir,

The day to call your attention to our Exhibit at the Paris Exhibition, and to invite your inspection of it should you visit the Exhibition. It is situated on the first floor in the British Entrance of the International Exhibition, 1877, Avenue XII, as indicated by the X on Plan enclosed, which, for the sake of convenience, shows only a portion of the Exhibition.

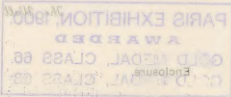
We would also call your attention to the display enclosed with Anaglypta, in reference to the British Royal Commission, and the statement in the British Royal Commission in the "Journal of the Royal Commission," and we would direct the attention of all interested in such work to this example of Anaglypta found in France. We must add that the light is rather bad, and as the display has not yet been finished, it is as it would be a room display, but the statement will show the British right of possession.

Enclosed we beg to send you a special catalogue showing illustrations of most of the patterns that go to form our exhibited work which, we trust, will be found of interest.

Yours truly,

The Wall Paper Manufacturers Ltd.,

Anaglypta Branch.





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